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time. The ballet was praised by the critics, who judged it from the customary standpoint, but it was not what the composer and Zola had desired. Of course, no other result was possible. Years would be required to effect a revolution in stage-dancing, at least at the Paris Opera House.

After the production of "Messidor," Zola confined his attention to "Paris" for several months, and it was only on quitting M<sup>an</sup> for his town residence late in the autumn of 1897 that he began to give serious attention to the Dreyfus case. The various attempts which both the Dreyfus family, through M. Bernard Lazare, and Colonel Picquart, influenced by his own discoveries, had made in 1896 to bring about a careful inquiry into the whole affair had yielded little result; but in 1897 the matter was taken up by M. Scheurer-Kestner, a much respected vice-president of the Senate, who came to the conclusion that the offence for which Dreyfus had been convicted had really been perpetrated by Major Walsin-Esterhazy. The latter received warning of what was brewing, and about the time when Zola moved from M<sup>an</sup> into Paris, as mentioned above, the anti-Semitic press, having espoused Esterhazy's cause, was again thundering against the Jews. Some of Zola's friends interested in the Affair — as everybody called it — spoke to Mm about it at length. Before long, indeed, several docu-

ments were shown him at his house, and left a deep impression on his mind. He had no personal acquaintance with the Dreyfus family; he never saw Madame Dreyfus till she appeared in court during his own trial in February, 1898; and if on a dozen occasions, at the utmost, he met M. Mathieu Dreyfus and discussed the case with him, all such interviews took place posterior to his intervention. This